

Erik
SATIE
Deux
Gymnopédies
Orchestrated by
Claude Debussy

Study Score
Partitur

SERENISSIMA MUSIC, INC.

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This One



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PREFACE

Satie composed his *Trois Gymnopédies* between February and April of 1888. The set of piano pieces was published later that year by the composer himself and subsequently by the Paris firm E. Baudoux et Cie. Though the *Gymnopédies* have become Satie's most famous and beloved work worldwide in the ensuing decades, they were still relatively unknown in late 1896 when Satie's fellow composer Claude Debussy (1862-1918) gave a brilliant impromptu performance during a social gathering at the Paris home of the Swiss conductor Gustave Doret (1866-1943) with the composer in attendance. Doret was so taken with the *Gymnopédies* that he immediately suggested that Debussy prepare an orchestral setting for an upcoming concert of the Société Nationale. Satie readily agreed to this arrangement, presumably in deference to Debussy's greater experience in orchestration at that time. Though Debussy and Satie had first met five years earlier, it was Debussy's outstanding introduction of the *Gymnopédies* to such an important Paris audience that led to their friendship, which endured to Debussy's death in 1918.

For reasons which remain obscure, Debussy elected to include only two of the three pieces (Nos. 1 and 3) whose order was reversed for his orchestral setting. Thus the *Deux Gymnopédies* received its premiere at the concert presented by the Société Nationale on February 20th, 1897 under the Doret's direction. Debussy's orchestration was published by Baudoux later the same year. Debussy conducted the work himself for the first time much later – on March 25, 1911 at a concert of the Cercle Musical. By this time, Satie was at last becoming known as a composer in his own right, thanks in part to the popularity of Debussy's orchestral setting of these early piano pieces.

While often quite disdainful of impressionist orchestral writing later in life, Satie always excepted Debussy from the criticism and praised the sensitive treatment given by his friend to the *Gymnopédies*.

The present edition is based upon the following sources:

I. The full score published by E. Baudoux in 1897, plate number E. B. et Cie. 403; 7 pages. Baudoux was absorbed by the newly-formed Rouart-Lerolle in 1905, which was in turn absorbed by Salabert in 1941. Thus there are several later printings bearing the name of the successor firms. In addition, this score has been reprinted in the United States over the years by Broude Brothers, Ltd., Luck's Music, Inc. and E. F. Kalmus, Inc.

II. The original piano version, which was first issued by the composer in 1888 and subsequently re-issued by Baudoux at about the same time as the full score (I). In addition to numerous printings over the years by the successor firms mentioned above, the work has been reprinted extensively in the United States and elsewhere, most recently in a collection of Satie's piano works issued by Dover.

The primary source of the present edition is the Baudoux full score, which despite an overall layout that can be confusing in places, is reasonably accurate in terms of being consistent with the composer's notation in the original piano version of the two pieces orchestrated. The one area where Debussy was slightly careless in transcribing his friend's music lies in his frequent omission of Satie's crescendo and diminuendo hairpins which appear above the melodic line in the original piano score. For the present edition, Satie's carefully notated hairpins have been restored. Editorial dynamics are enclosed in brackets in the few places where they have been added. Both score and parts for this edition have been newly engraved, with a much more spacious layout designed to facilitate performance.

Carl Simpson
Summer, 2004

Deux Gymnopédies

1^{re} Gymnopédie

(No. 3 in the Piano original)

ERIK SATIE

(1866-1925)

Orchestrated by Claude Debussy

edited by Carl Simpson

Lent et grave

1
Flute

2
Flute

Oboe

Solo
p
doux et expressif

1
2
Horn (F)
con sord.
pp

3
4
Horn (F)
3. con sord.
pp

Lent et grave
con sord.

Violin I
(divisi)

con sord.

Violin II
(divisi)

con sord.
pp

con sord.
pp

Viola
(divisi)

con sord.
pp

con sord.
pp

Violoncello

con sord.
pp

Contrabass

pizz.
pp

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14

10

1 Fl.

2

Ob.

pp

14

1 2

Hn.

3 4

2.

4.

pp

14

14

10

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

14

18 21

1 Fl. *p* *doux et expressif*

2 [p]

Ob. *pp*

2. *pp*

1 2 Hn.

4. *pp*

3 4

18 21

Vn. I *pp*

pp

Vn. II

Va.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 3, showing measures 18 through 21. The score is for a symphony or concert band. The instruments listed are Flute 1 (Fl.), Flute 2 (Fl.), Oboe (Ob.), Horn 1 (Hn.), Horn 2 (Hn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measure 18 begins with a key signature change to one sharp (F#). Measure 21 is highlighted with a box and contains the dynamic marking 'p' and the instruction 'doux et expressif'. The Flute 1 part has a long melodic line starting in measure 21. The Flute 2 part has a long note in measure 18 and rests thereafter. The Oboe part has a long note in measure 18 and rests thereafter. The Horn 1 and Horn 2 parts have long notes in measure 18 and rests thereafter. The Violin I and Violin II parts have long notes in measure 18 and rests thereafter. The Viola part has a long note in measure 18 and rests thereafter. The Violoncello part has a long note in measure 18 and rests thereafter. The Contrabass part has a long note in measure 18 and rests thereafter.

36

Fl. 1

Fl. 2

Ob.

[p]

Hn. 1

Hn. 2

3

4

a2

[pp]

[pp]

Vn. Solo

36

(8va)

Vn. I

Vn. II

Va.

Solo

(unis.)

[pp]

Vc.

Altri

Cb.

This musical score page contains measures 44 through 49. The instruments are arranged in a standard orchestral layout. Measures 44-48 are marked with a '44' in a box at the top left. Measure 49 is marked with a '49' in a box at the top center. The Flute I (Fl. I) and Flute II (Fl. II) parts are in the top staves. The Oboe (Ob.) part is in the third staff. The Horns (Hn.) are in the fourth and fifth staves, with the first horn (1.) and second horn (2.) parts in the fourth staff and the third horn (3.) and fourth horn (4.) parts in the fifth staff. The Violin I (Vn. I) and Violin II (Vn. II) parts are in the sixth and seventh staves. The Viola (Va.) part is in the eighth staff. The Violoncello (Vc.) and Contrabass (Cb.) parts are in the ninth and tenth staves. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *pp* (pianissimo) and *p* (piano). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

53

I

Fl.

II

Ob.

pp

pp

pp

2.

1

2

Hn.

3

4

pp

ppp

ppp

53

Vn. I

Vn. II

arco

ppp

arco

pizz.

arco

ppp

pizz.

arco

Vc.

div.

ppp

arco

Cb.

ppp

2ème Gymnopédie
(No. 1 in the Piano original)

Lent et douloureux

1 Fl. 2 Ob.

Hn. 1 2 3 4

Hp. 1

Hp. 2

Cymb. Timpani mallet*

I Vn. II

Va.

Vc.

Cb. pizz. pp

div. p

* "frappez avec unde baguette de timbale"

8

1 Fl.

2

Ob.

Hn.

1 2

3 4

Hp. 1

Hp. 2

Cymb.

8

I Vn.

II

Va.

Vc.

Cb.

f (2. bouché)

f

p

p

f

[pp]

unis.

15

1
Fl.

2

Ob.

1
Hn.

2

3

4

(4. bouché)

Hp. 1

Hp. 2

Cymb.

15

I
Vn.

II

Va.

Vc.

Cb.

[f]

22

1

Fl.

2

Ob.

1

2

Hn.

3

4

Hp. 1

Hp. 2

Cymb.

22

I

Vn.

II

Va.

Vc.

Cb.

p

(open)
p

pp

pp soutenu mais sans lourdeur

pp soutenu mais sans lourdeur

pp

div.

div.

unis.

29

1
2
Ob.
Hn.
Hp. 1
Hp. 2
Cymb.
I
Vn.
II
Va.
Vc.
Cb.

This musical score page contains measures 29 through 35. The instruments are arranged in two systems. The first system includes two Flutes (Fl. 1 and 2), Oboe (Ob.), Horns (Hn. 1, 2, 3, 4), Harp 1 (Hp. 1), Harp 2 (Hp. 2), and Cymbals (Cymb.). The second system includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measure 29 is marked with a '29' and a key signature of one sharp (F#). The Oboe part features a long melodic line with a slur and a fermata. The Horns play a sustained chord in measure 30, marked 'pp'. Harp 1 plays a triplet figure in measures 30 and 31. Harp 2 plays a steady eighth-note accompaniment. The Cymbals play a steady eighth-note pattern. The Violin I part has a 'div.' (divisi) marking in measure 30, and the Viola part also has a 'div.' marking. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

poco ritenuto 40 a tempo

36

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Hn. 1 *p* *pp*

Hn. 2 *pp*

Hp. 1 *pp*

Hp. 2 *pp*

Cymb. *pp*

poco ritenuto 40 a tempo

36

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

44

1 Fl.

2

Ob.

1 Hn.

2

3

4

Hp. 1

Hp. 2

Cymb.

44 div.

I Vn.

II

Va.

Vc.

Cb.

p

f

50

1 Fl. 1

2 Fl. 2

Ob.

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

Hp. 1

Hp. 2

Cymb.

50

I Vn. 1

II Vn. 2

Va.

Vc.

Cb.

p

p

p

pp

unis

[illegible]

64

1
Fl.

2

Ob.

1
2
Hn.

3
4

(open)
p

pp

1.
[*pp*]

Hp. 1

3

3

3

3

Hp. 2

Cymb.

64

I
Vn.

II

Va.

unis.

div.

Vc.

Cb.

[illegible]

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